



## Schirmer's Library of Musical Classics

Vol. 237

MASTERPIECES FOR THE VIOLIN, VOL. XXVI

FERDINAND DAVI

Op. 16

ANDANTE AND

SCHERZO CAPRICCIOSO

ORCHESTRA OR PIANO

FRITED AND FINGERED BY HENRY SCHRADIECK

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY RICHARD ALDRICH

. NEW YORK : G. SCHIRMER BOSTON: BOSTON MUSIC CO. COPYRIGHT, 1901, BY G. SCHIRMER

MA, F. Briede. \*







MONG the influences that were gathered at Leipzig in 1836, to stimulate and uplift the art of music in Germany, then fallen to a low estate, one of the most potent was that of Ferdinand David, violinist, teacher and indefatigable worker for the best in music. He has the

right to be named in the company of Mendelssohn, Schumann, Hauptmann, Richter, Brendel, Gade and Wenzel, who did so much to make Leipzig the brilliant centre of musical Germany; and few of these surpassed him in the power with which he wrought for the advancement of his own department of the art. His influence as a teacher, it has truly been said, was probably greater than that of any preceding master; and he spread broadcast through Europe the sound principles of what is now the dominating school of violin playing, that of the modern Germans. His most eminent pupils were Joachim and Wilhelmj, not to mention a large number of men now or recently active on the concert platform. David was a pupil of Spohr, but he had too much originality and too keen a perception of the advancing requirements of the new impulses in musical art slavishly to perpetuate the method and style of that master. His school may be said to be largely his own; embodying the soundest principles of the earlier days, it was strongly influenced by the spirit of Beethoven and of the romantic composers who followed him, especially Mendelssohn, and was thus a chief agency in developing the art of the violin in its modern manifestation. He has been called an eclectic in style; but he was one who avoided onesidedness not less in matters of technique than of musical taste and judgment. It was he who first played Bach's sonatas for solo violin, and all the last quartets of Beethoven, in public, as well as Schubert's chamber compositions. The intimacy of his relationship with Mendelssohn, and the influence he had in this way, may be judged from the fact, that he constantly advised the composer in his work upon his violin concerto; "hardly a passage in it," says one of his biographers, "but was referred to David's taste and practical knowledge, and canvassed and altered by the two

friends; and he reaped his reward by first performing it in public." One of the most notable monuments of his activity is his "High School of the Violin," which has been an important means of directing attention to the half-forgotten works of the great masters of the seventeenth and eighteenth centuries, such as Leclair, Corelli, Biber, Vitali, Locatelli, and the rest, revealing not only their beauty and value as music, and their historical significance, but their importance in the formation of nobility, dignity and correctness of style. His achievements as concertmaster of the Gewandhaus orchestra, and leader of the principal stringquartet, raised these organizations to a chief place of fame throughout Europe. His compositions include five violin concertos, variations, and many other solo pieces; also two symphonies, an opera, etc.

David's life was uneventful, though rich in honors. He was born on January 19, 1810, at Hamburg, and, like all great musicians, was precocious. He went in his thirteenth year to study with Spohr and Hauptmann at Cassel, staying with them two years; and at fifteen was ripe for his first public appearance, which he made at the Gewandhaus concerts in Leipzig in 1825, with his sister Louise, later famous as the pianist, Mme. Dulcken. For two years he played in a theatrical orchestra at Berlin, where he met Mendelssohn; and in 1829 he was engaged as the leader of a quartet maintained by the wealthy Baron von Liphardt, in Dorpat, whose daughter he afterwards married. He remained in Russia till 1835, gaining fame as a solo performer; and in 1836, when Mendelssohn was made conductor of the Gewandhaus at Leipzig, he was chosen as concertmaster. In 1843, a still wider field was opened to him by the establishment of the Conservatory and his appointment as head of the violin department there. He made it the "finishing school" of violinists for all Europe. Over the playing of the Gewandhaus orchestra he presided with the rigor of a martinet, and left traditions that are still potent in that famous orchestra; he had, with all his severity, the faculty of inspiring his men with his own enthusiasm. As a quartet leader he was considered unrivalled. His energy and delight in work were unremitting till his death, which occurred July 18, 1873, while he was on a pleasure tour in Switzerland.

RICHARD ALDRICH.

Andante und Scherzo capriccioso.





























## SCHIRMER'S LIBRARY

## of MUSICAL CLASSICS COMPOSITIONS FOR VIOLIN

VOL. NO	O. PRICE	VOL. N	O. PR	RICE	VOL. NO	O. PRICE
	VIOLIN SOLO		HOHMANN, C. H.		846	Vol. III. Shifting (changing the position)
C 1	7	560	Practical Method. A systematically arranged course of exer-		847	Vol. IV. Exercises in double- stops 1 50
Solos	s, Methods and Exercises	17	cises for a thorough grounding in violin-playing (Mittell). Com-		848	Op. 8. Shifting (changing the posi- tion), and Preparatory Scale-
	ALARD, D.	561	plete Flex. linen : The same. Vol. I. Exercises for	1 50	849	studies (Mittell) 75 Op. 9. Preparatory Exercises in
48/49	Op. 10. 10 melodious studies, with	562	the first position Vol. II. Exercises in the keys	50		Double-stopping in thirds, sixths, octaves, and tenths (Mittell) 75
	acc. of a second violin in score (Lichtenberg). 2 vols. Each 50	563	most used Vol. III. Advanced exercises in	50		SITT, H.
-	DA CITY TO STATE OF THE STATE O	564	the keys most used. Vol. IV. Exercises in the higher	50		Op. 32. Etudes:
	BACH, J. S.	565	positions Voi. V. Advanced exercises in the	50	871 872	Vol. I. 20 Etudes (1st position) 75 Vol. II. 20 Etudes (2d-5th position) 75
221	6 Sonatas. G m., B m., A m., D m., C, E. (E. Herrmann) 1 00		higher positions	50	873	Vol. III. 20 Etudes (change of position)
	BÉRIOT, C. de.	1300	HŘIMALY, J.	7.1	1084	Scale Studies (Mittell) 1 00
984 985	Method. 2 vols. Each 1 00	842	Scale-studies	1 00		WIENIAWSKI, H.
1086	Método par apprender el violín. Ia parte (Lehmann). Spanish ed. 1 00		KAYSER, H. E.		184/185	Op. 18. 8 Etudes-caprices, with a second violin in score (Lichten-
		750	Op. 20. 36 Elementary and Pro-			berg). 2 vols. Each 1 00
	BLUMENSTENGEL, A.	100	gressive Studies. Introductory to the celebrated studies by R.			WOHLFAHRT, F.
1032	Op. 33. 24 Studies 1 00 Scale- and Arpeggio-studies. Book	306/308	Kreutzer. Complete The same, in 3 vols. Each	·75		Op. 45. 60 Studies (Gaston Blay):
604	I. In the first position The same. Book II. In the first	513 867	Op. 44. 50 Short Exercises Op. 67. The Study of the Positions.	50	838 839	Vol. I. First position Vol. II. Third position 50
	three positions 50		34 short pieces for the study of the second, third, fourth, fifth and		926 927/928	Op. 54. 40 Elementary Exercises 50 Op. 74. 50 Easy Melodious Studies
	BÖHMER, C.		seventh positions, and the half- positions	75		in Progressive Order. 2 vols. Part I (first position); Part II (third
744,745	Op. 54. 75 Studies in Intonation.		KÖHLER, M.			position). Each 50
	2 vols. Each 75	1078/79	Op. 51. 30 Little Studies for the			VIOLIN DUETS
	CASORTI, A.		study of the second, third, fourth and fifth positions. 2 vols. Each	75		
932	Op. 50. The Technics of Bowing 75	0.0	KREUTZER, R.			ALARD, D.
	DANCLA, C.	230	42 Studies or Caprices (Singer)	50	48/49	Op. 10. 10 Melodious Studies, with acc. of a second violin in
986	Op. 52. Elementary and Progres-	200	The second secon	30		score (Lichtenberg). 2 vols. Each 50
987	sive Method 2 50 The same. Vol. I 1 00	027	KROSS, E.			BÉRIOT, C. de.
988 602	The same. Vol. II 1 50 Op. 68. 15 Studies, with acc. of a	937		1 00	957 946	Op. 57. 3 Duos Concertants 60 Op. 87. 12 Short Easy Duos 40
626	second violin in score 60 Op. 73. 20 Brilliant and Character-		MAZAS, F.			DANCLA, C.
219	op. 74. School of Mechanism.	487	Op. 36. 75 Melodious and Progressive Studies (F. Hermann.)	-	602	Op. 68. 15 Studies, with acc. of
	50 daily exercises (Lehmann) 50	488	Vol. II. 30 special studies Vol. II. 27 brilliant studies	50	1.00	second violin in score 60
	DONT, J.	489	Vol. III. artists' studies	50		DONT, J.
1179	Op. 35. 24 Etudes and Caprices 1 00	The state of the s	RIES, H.		429	Op. 38. 20 Progressive Exercises, with acc. of second violin in
328	Op. 37. 24 Exercises preparatory to the studies of R. Kreutzer and	449	Op. 28. 30 Elementary Studies in the first, second, and third posi-	0		score 65
429	P. Rode Op. 38. 20 Progressive Exercises,		tions	60		GEBAUER, M.
	with acc. of a second violin in score 65		RODE, P.		956	Op. 10. Duos 60
	EIODILIO E	231	24 Caprices (Studies), in the 24 major and minor scales (David)	50		KAYSER, H. E.
228	FIORILLO, F. 36 Studies or Caprices (Schradieck) 50				- 868	Op. 67. The Study of the Positions. 34 short pieces for the study of
220		759	ROVELLI, P. * Op. 3, 5, 12 Caprices (Lichtenberg)	50		the second, third, fourth, fifth and seventh positions and the
	GAVINIÉS, P.	757	Management of the Control of the Con	30		half-position. With a second violin ad. lib. 1 25
929	24 Studies (Matinées) 50	109/110	SCHOEN, M. Op. 22. First Steps in Practical	1		
	HERMANN, FR.	107/110	Violin-playing. Scales and lessons in the first position. 2 vols.		331/332	MAZAS, F. Op. 38. 12 Little Duets (Schra-
952/953	Op. 20. 100 Violin Studies. Part	108	Op. 32. The A-B-C of Violin-playing	50 50	333/334	dieck). 2 vols. Each 50 Op. 39. 6 Duets (Schradieck). 2
	I (for the beginning of tultion); Part II (for the development of	100	The second second	30	446/447	vols. Each 50 Op. 70. 12 Little Duets (F. Her-
742/743	finger and bow technics) Each 75 Violin-school. 2 vols. Each 75	16	SCHRADIECK, H.		440/441	mann). 2 vols. Each 60
		364 515	Scale-studies The School of Violin-technics.	50		PLEYEL, I.
10	HOFMANN, R.	100	Vol. I. Exercises for promoting dexterity in the various positions	60	297	Op. 8. 6 Little Duets 50
863	Op. 25. The First Studies in the First Position. Vol. I. The be-	516 517	Vol. II. Exercises in double-stops Vol. III. Exercises in the different	40	298 448	Op. 48. 6 Little Duets       50         Op. 59. 6 Little Duets       50
864	yol. II. The progressive pupil 60		modes of bowing	50		VIOTTI, G. B.
865	Vol. III. The more advanced stu- dent 60		SCHUBERT, L.	1	520	Op. 9. 3 Duets (Bb, G m., E) 60
884,886	Op. 51. 24 Studies. Continuation of the preceding, introducing	396/397	Op. 50. Violin-method. 2 vols. Each	75	519	Op. 20. 6 Duets (Bb, C, G, D, Am., D m.) (Lichtenberg) 60
887/888	various positions. 3 vols. Each 65 Op. 66. 22 Studies for the Use of		ŠEVČÍK, O.		518	Op. 29. 3 Duets (D, A, C m.) (Lichtenberg) 60
	Advanced Players, employing the second, third and fourth posi-	844	Op. 1. School of Violin Technics.			WIENIAWSKI, H.
1076/77	tions. 2 vols. Each 1 00 Op. 107. Technic and Melody. 50		Edited by Philipp Mittell. Vol. I. Exercises in the first position	1 50	184/185	Op. 18. 8 Etudes caprices, with
1 2	studies in the first position and in all keys. 2 vols. Each 1 00	845	Vol. II. Exercises in the second	1 50		second violin part in score (Lichtenberg). 2 vols. Each 1 00
		1 1	7.000			No. of the last of

In ordering please mention Schirmer's Library and give number Complete Catalog of Schirmer's Library mailed free upon request